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ABSTRACT

Designed for teachers of young children, this document examines war and peace in literature. Chapter I, the introduction, presents a review of research on children's attitudes toward war. Children's literature (especially historical fiction and illustrated works), is described as an effective medium for teaching about occurrences such as the Nazi Holocaust and the Vietnam War. The importance of authenticity in literature is emphasized, such as the need to present children with realistic rather than glorified accounts of war. Chapter II presents a critical evaluation of over 30 books produced in the 1960's and 1970's for children in preschool through grade 4. Many of the works in this annotated bibliography are fiction and narrative biographical accounts dealing with the theme of war and peace or with a setting during a period of war. Plot, theme, and style are analyzed, with recommendations regarding individual and class use. Title, publisher, date, suggested grade level, and annotation are given for each entry. (LH)

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WAR AND PEACE IN CHILDREN'S LITERATURE

PRE-SCHOOL THROUGH GRADE FOUR

by Faye A. Lander

1981

SO 015 860

CHAPTER I
INTRODUCTION

The question of war and peace is part of everyday life for children of all ages in this country. It is highlighted by the recent hostage crisis in Iran in which the United States showed restraint and weighed alternatives to direct military action while the hostages were held captive. Tolley (1973) claims Vietnam was a major change in adults and children's attitudes toward war. He indicates that:

> Our present generation of American children has lived entirely in wartime, both cold war and active involvement in Vietnam. Theirs is the first generation to observe televised combat; the anti-war movement of the 1960's has affected schools at all levels. (p. 3)

> The oldest children included in this survey were born in the aftermath of the Suez crisis of 1956 and lived through the Cuban missile crisis, when the youngest were born. All the children have lived through America's involvement in Vietnam. They have heard conflicting stories about war from the media, from parents, and in school. Television has brought images of military destruction into the livingroom and highlighted the extremes of both anti-war protest and patriotic fervor. Selective conscientious objection and draft evasion have become common, and children have witnessed an obvious and persistent challenge to traditional concepts of military service. Socialization experiences during this era of cold and limited war may contribute significantly to their future appraisal of international conflict and world affairs. (p. 4)

The fact is that children are constantly exposed to accounts of war and peace while watching television, hearing discussions and/or reading news headlines. Tolley has demonstrated that children of all ages not only know about war, but are concerned about war and its alternatives. He indicates

that it is important to bring such issues to the classrooms from the very early grades up through high school. He notes:

> An impressive body of survey research has demonstrated that young children learn both fact and value about a variety of attitude objects. Political beliefs formed early in life often endure through adolescence and remain important in later years. (p. 5)
>
> Presumably war-related attitudes begin to crystallize by age seven and by fifteen most adolescents express a fairly definite viewpoint about war and peace. (p. 6)

Just three years following Tolley's study, the United States celebrated the bicentennial. This created a spurt in children's literature on books dealing with the American Revolution. Many older books were reprinted, but newer ones were also published. Most of these newer books were said to contain a new realism. In some cases there was criticism of both sides in the war, including the American patriots. In many cases war itself was portrayed as not being desirable.

Within the past few years the televising of Green's The Holocaust (1978) made a worldwide impact. Many reviews of The Holocaust were printed, and curriculum guides and teacher workshops were established for teaching about the holocaust. In a current computer search of ERIC, fourteen sources for programs and teacher guides are listed for teaching about this facet of history to upper elementary and high school students. There have been only sporadic bibliographies published for pre-school through early elementary children. Many of the listings for this age group contain references for works which deal with children's feelings of love and anger in relation to their families and friends. They do not solely

list works that deal with war and peace, nor do they make a distinction as to which books deal with war and peace and as to which might be supplementary materials. Educators are becoming increasingly concerned with violence in the schools. And it is being noted that violence against other children and against teachers is not only increasing, but appearing within younger ages. In January, 1981, an eighth grade student with no apparent discipline problems at either home or at school seriously wounded a popular science teacher in a middle school classroom. (Paynter, 1981, Akron Beacon Journal, p. 1)

Greenberg and Fain (1979) emphasized the importance for teachers to have the active support of curriculum planners as well as well developed bibliographies of supplementary material. This annotated bibliography in conjunction with one developed by Lander (1981) would be useful for both school curriculums and in religious education studies. It would be helpful for enriching and implementing those programs already devised for the holacaust and for future studies dealing with aggression and war.

At this particular time, this study appears to be the most comprehensive and extensive bibliography available. It can provide a sound base for library reference and for school curriculums, but it needs to be updated periodically to include newer works. Also some works were omitted because they were not available in time by interlibrary loans. Several works have gone out-of-print, but will be available on library shelves for a few more years. In other cases libraries should be urged to replace copies when these works are taken from circulation. Librarians have not been alerted to providing a category of books on war and peace; nor do they currently have a bibliography on this area.

It has been suggested that children may become "desensitized" by televised scenes of conflict. One report noted that

rioting, shooting and warfare in newsreels had no greater impact than a Western shootout (Tolley, 1973). However, this study noted that "fictitious conflict created much more anxiety for children than film documentaries of actual violence" (p. 13). Thus, it is that children who have had no direct experience with war may feel little compassion for its victims, "but when the media depicts an identifiable situation, fictional or real, children demonstrate concern" (Tolley, 1973, p. 13).

It is this identifiable situation which most of the annotated works evoke. There are enough works available written by skilled author/illustrators to provide children from pre-school through the middle grades with identifiable situations. Mersand and Pawel (1969) in their teachers' study guide on writings of the Nazi holocaust write:

> Though by far the most significant part of holocaust literature consists of straightforward accounts in the forms of diaries and records that have survived even where their authors did not, and of personal recollections penned after the liberation by those who did survive, it is the more ambitious literary attempts at transcending personal experience and seeking a larger meaning that finally have the greatest import and the most relevance to our present discussion. For it is literature in the sense in which we have just defined it that has the real power to translate facts and figures into something accessible to the emotions as well as the intellect, obliging us to experience at least some small part of the agony frozen into these statistics. (p. 7)

Young children are exposed to these "frozen" statistics. And literary works, unlike those for older children, often discuss the issues of war in philosophical terms. One prime example is the gentle, wistful picture book by Bernice Kohn, entitled One Sad Day (1971). Sam, a young lad of eight or nine, in Benchley's Sam the Minuteman (1965) witnesses and takes part in the first battle of Lex-

ington and Concord. Many a young girl would like to be the daughter of The King Who Was Too Busy by Fern (n.d.). It is this daughter who is the only one to recognize her distressed father after his dramatic fall from his tower. And it is this king who bought an army and then a navy and set out to conquer other kingdoms who then realizes that money can't buy what is important--time to spend with his daughter and time to share their love. The variety available for the younger child which can be enjoyed by children of all ages because of the magnificent illustrations and skillful tales is endless. From the historical narrative of Sam the Minuteman (Benchley, 1965) to the fantasy of The Animals' Peace Day (Wahl, 1970) children will have identifiable experiences. In the later work the owl witnessing the free-for all that occurs during a banquet to celebrate peace hoots at the "tangled heap"of dinner guests with their twisted tails and ruffled fur, "Did you really think it would be so easy?" And the animals resolve to "try again tomorrow."

A further advantage offered by many works for younger children is the wealth of illustrations headed by such notables as Leo Lionni (1968), Anita Lobel (1967), Arnold Lobel (1965), Maurice Sendak (1956) and Brinton Turkle (1968). Bernadette, a student of Brian Wildsmith, noted children's illustrator, has produced a canvas of brilliant color for the translated Russian folktale, Varenka (1971). William Wondriska (1964 and 1966) and Seymour Leichman (1968) have produced a startling effect of dark, foreboding pictures with one emphasis of bright color to lead the reader through the tale and illustrate the main point. It is only the songs of the young bard that appear

in color until he can fill an entire page in a full panorama to show the world what it might be like to live without war. (Leichman, 1968). The quality and style of illustrations are frequently cited in the following annotations because the artistic beauty is often inseparable from the literary work.

As for the older children, grades four to six, Kimmel (1977) emphasizes that there must be some meaning for future generations, not just a catalog of horrifying events:

> Any writer dealing with the Holocaust is, like Wiesel, erecting a monument to the dead. Yet, if such a matzeva is to have any meaning, it must be a living memorial. It must justify their lives, dignify their deaths, and above all attempt, at least, to find some meaning behind the nightmare so future generations will look upon it as more than a ghoulish carnival. For if the Holocaust remains incomprehensible, it will be forgotten. And if it is forgotten, it is certain to recur. (p. 84)

In his review of juvenile fiction on the holocaust, Kimmel (1977) indicates that "these works emerge primairly as novels of character, masterful studies of human beings living under tremendous pressure" (p. 89). Anne Frank, The Diary of a Young Girl (1958) is highlighted as a work not just for juveniles, but for adults as well:

> Yet this diary has so much to say to young people that we should have no hesitation in claiming it as one of the most meaninful children's classics. It is also the most vivid condemnation of the Nazi crimes in existence. For Anne, so sensitive and loving--who passed through the hell of Auschwitz to die in Bergan-Belsen--understood far more of life and was far more worthy of it than those faceless creatures who killed her. (p. 89)

Anne. Frank. The Diary of a Young Girl (1958) is an autobiographical account that is available in book format as well as in the literary form of a play. There are many works of fiction that have the same depth as this outstanding work. And there are others which provide different perspectives for the middle school child. Horwitz (1969) describes Johnny

Tremain (1943) as a "boy of all ages" who has withstood the test of time. This novel, written by the noted historian Esther Forbes, still heads the listing of favorite juvenile books. The Faraway Lurs (Behn, 1963) and Fireweed (Walsh, 1969) are consistenlty selected by young readers; and both have won literary awards.

Tolley (1973) continually emphasizes the importance of the Vietnam war which provided a variety of divergent views. His survey of 2,677 children, ages seven to fifteen, conducted from January through March, 1971, included surveys of adults (particularly teachers). It was found that those surveyed believe it is extremely difficult to prevent war, but their response "suggests a mature appraisal of international conflict." Tolley explains:

> An overwhelming majority of the children, 91% feel that stopping war is hard or very, very hard. Although the teachers are somewhat more inclined than the children to expect war in the future, they are equally certain that preventing war is extremely difficult. Early in life, then, Americans learn to regard war as a regular feature of international relations.
>
> The children, nevertheless display some optimism about the prospects of peace. Half those polled believe that keeping peace is possible. Although the optimists are a rather small majority, their ranks include many who judge it extremely difficult to prevent war. Their answers are not necessarily inconsistent since a commitment to the peaceful settlement of international disputes need not preclude an appreciation of the difficulties involved. (p. 36)

What Tolley emphasizes is that the majority polled are not either totally militaristic (including children of military personnel), nor totally pacifists (including children at Quaker boarding schools). Most of the children, and most of the adults, would like to avoid war and find other solutions even if they believe that prevention of war is exceptionally difficult.

In addition to Vietnam and the televising of The Holocaust, today's hostage crisis in Iran is a prime

example currently of the United States having shown restraint and weighing alternatives to military action. Disapproval of Soviet intervention in Afghanistan is a second major U.S. foreign policy, and there was a divergence of views regarding the decision of the U.S. not to participate in the Olympics held in Moscow. Review of the nuclear accident at Three Mile Island and increased protests against nuclear power are providing new perspectives and a questioning of military policy. The reinstitution of the draft has far more reaching implications than in the past since the inclusion of women is being considered. Now, more than ever, children will have to examine these issues. This examination should be at all levels. It should begin at the pre-school level (for there are many nursery schools and day care centers and it is expected that these levels will soon be part of public education). And from the pre-school level it should be carried up through the elementary grades and then through junior high school and senior high school. In drawing conclusions regarding war, information about the Nazi holocaust and the Vietnam war will have to be weighed. Children's literature may be the most effective teaching instrument available.

To be effective this literature must be authentic. Most authorities stress the importance of authenticity, scholarship and artistry, particularly for historical fiction. The four criteria set forth by Arbuthnot (1964) were used in evaluating works in the annotated bibliography:

> First, they are historically accurate, not merely in the major events but also in the small details of everyday living which make the past understandable. Second, these so re-create the past that people, places and problems seem almost as real to us as those we know today. Third, they tell a good story regardless of the period--a story so absorbing that the historical background and details fall into a properly secondary place and do not seem to end in themselves. Fourth, in these books the problems and difficulties of the past throw a helpful and sometimes reassuring light upon our problems today. (p. 496)

Burton (1973) establishes the importance of denoting where history ends and fiction begins. She writes:

> First, I must acquaint myself as thoroughly as I possibly can with the historical period and the event I am describing. Ideally, I should be so knowledgeable that I have no need to turn to a book of reference once I have actually started writing the book. (p. 303)

The problem of writing for children, she claims, is not that they know less, but that they have learned less history. Adults not only presumably have more history, but they have lived it so that today's adults all have had some actual living during the Vietnam war, and many are familiar with actual living during World War II. The major difficulty with writing, according to Burton, is:

> to give the historical setting of one's story and to impart the necessary historical facts without appearing to teach or to preach--what is more important without slowing up thepace of the narrative. (p. 303)

Georgiou (1969) indicates that the reader is given opportunity

> to live through a period in human history that is telescoped to include the color and flavor, the thoughts and the emotions, the stirring and momentous events of long ago. (p. 9)

She makes the important distinction that the "aim of history tales is not to teach history, but to develop a

sense of history and a way of viewing the past" (p. 9).

It is this sense of history and a way of viewing the past which may be more helpful to students than a memorization of facts of the learning of divergent viewpoints as a scholastic exercise. By feeling events and sensing history and identifying with the characters, children of all ages can reach their own views.

Georgiou also indicates that one can examine the present by applying the past. Often the past can be seen in "a more orderly and less complicated way" than the "swiftly moving events" of the present. It is posaible through literature to view the "great sweep of human history and sense a relation with all humankind" (p. 306).

Most children enjoy hearing about "long ago." And even folktales, which have been simplified for young children, are often enjoyed by a wide audience of varied ages. It is for this "sweep of human history" that the following bibliography was made as comprehensive as possible so that it could include a variety of historical events to enable children to reach some general conclusions about war.

A skilled historian must assemble the known facts. He must investigate the environment and physical surroundings to describe a given time in history. Often there are gaps in his information. So he must utilize his imagination--given a certain set of facts--and reconstruct what probably occurred. In fact, a reconstruction of the past might be more historically accurate than accounts written at the time the event occurred. A reconstruction can provide many views, including views from both sides.

Walsh (1972) effectively makes another imporant observation regarding the value of historical fiction. She claims that people should not be content with trying to know only what is known to be true. Archaeology, criminology and history are often reconstructed from some known facts. But

a great deal is filled in with estimates. Most of these educated guesses prove to be valid when later information becomes available. Thus the estimated guesses regarding some prehistoric people have proven correct when further finds have been discovered and proven those estimates to have been correct. Walsh writes:

> History is a vast jumbled assortment of many kinds of data . . . The evidence has been selected, and patterned, and arranged; it has been masterminded into significance by the writer of history books. (p. 23)
>
> If we were content with what can be certainly known, we would stick with history; but the art of fiction constantly demands that we go beyond the safe, solid footing of the "known to be true," onto the thrilling quagmire of the "might have been." Yet, this dangerous departure is subject to the most exacting restrainings. It is not the orgy of self-indulgent, wish-fulfillment writing that it might seem from the historian's point of view. (p. 20)
>
> What I am saying amounts, in effect, to saying that to be a historical novelist you have to be as good at history as any historian. You have to do the work; you have to have the right attitude; you have to have a historian's allegiance to history. You have to write what did happen and what it felt like, and not what would have been romantic had it happened, or what you wish it had been like, or what would make a much better story if only it had been true. You have to believe, I think that what really happened is bound to make the best story of all. (p. 22)

Thus, even a folktale can be based on an actual event. At one time in Russia a village was saved from an approaching army because of a heavy snowfall which (as is often the case in Russia) covered the village. Varenka by Bernadette (1971) is based on this event. A well-told tale is often heightened when the charactes or events are described at the conclusion as having lived or occurred. Collier and Collier have been highly effective with my brother Sam is dead (1974) and The

Bloody Country (1976) with a concluding section entitled "How much of this book is true?" Frequently the main characters, the ones whom the reader has most identified, have been real persons.

Authorities differ on how authentic writers must be, and whether they must specifically tell the when they are departing from history into fiction. However, all are agreed on the sense of feeling, a recreation of the past as historically accurate as possible. This recreation in detail is often apparent in stories for the very young when not only illustrations but words and terms used are from the period. Briton Turkle (1968), as one example, uses the words and describes the life of the hill people in The Fiddler of High Lonesome.

This attention to detail is emphasized by most writers and illustrators. They all agree on the need for scholarship so that available historical facts are included. Some authors study a certain time priod extensively, hoping to absorb the history so that it is part of their memory and then write, as Burton (1973) does, with the books closed. Any novel which deviates too much from historical accuracy would soon be criticized and most readers would not find the work effective. A term commonly used is that the work must "ring true." And this applies to depiction of animals in tales for the young. These animals may speak as humans, but

they must resemble their living counterparts. Jean Merrill (1969) and Michael Foreman (1974) have captured this in their tales.

The final point in reviewing literature for young children is the question of exposing cruelty or of being "too realistic." Most authorities agree that children, including the very young, already know of many of these facts and that children are concerned about them. Children feel better if they can discuss their concerns. They also feel reassured to know that others have faced these concerns. And, in many instances, even young children have responded with dignity and courage. Of special aid is hearing stories of children their own age who have handled situations well, or who have survived through their own courage. And some children enjoy identifying with a young, courageous animal such as The Black Sheep (Merrill, 1969). The trick as Kimmel (1977) writes is not to provide a "ghoulish carnival." Burton (1973) notes that there is a difficulty with children's susceptibilities and they they have a "capacity to be Frightend or appalled." But, she cautions:

> History is not pretty. The Nazi concentration camps aside, I think people were far more cruel in times past than they are today. The Law was certainly more cruel . . . If one can overcome these difficulties, both the writing and the reading of historical novels bring great rewards. (p. 303)

Only one book has not been recommended. Fitzhugh (19) in Bang Bang You're Dead has produced a picture book that show children who continually play at war become hostile enough to cause real harm to each other. Many adults have complained about the language with such terms as "puke face," and Others have indicated that the illustrations are

particularly graphic. One scene shows a child gouging another's eye.

This not recommended category is crucial. It is unwise to advocate censorship. Librarians are particularly stressing the right to read which includes the opportunity for both children and adults to evaluate any given work. However, when dealing with young children the librarian has an obligation to carefully read materials which might be controversial or frightening to young children. A librarian or teacher should be aware of parental and community preferences prior to dispersion of books. Knowlege of the child him/herself is also important. Some books are better for the more mature child. And other children need selections according to their reading level to prevent discouragement from reading and/or embarrassment. Therefore, when required, recommendations are made for the use of some books whether it is good to read to large groups, or whether it is best for a more mature child.

One must take into consideration that there are young children and adults who highly value military service. Books promoting this viewpoint should be in the collection to provide a balance. However, one reveiwer noted that an intelligent, well-informed military who are working toward peaceful solutions to conflict and who promote good will and

peace in other countries may well be one of the major promoters of world peace.

On the other hand, Hennen and Stanton (1977) indicate that scant recognition has been given "for the pain and suffering inflicted on the victims of war." Their claim is that movies, comic books, television programs, war toys, books which glorify war and the military parade present on almost any festive occasion, present a favorable view of war. This view, they claim, needs to be counter-weighted with realistic fiction about war. They indicate that since they prepared a bibliography that treated war and its consequences in a "realistic fashion," the list became an anti-war bibliography. It was to be a "protest to the mass media" and "a positive instument for building better understanding." These writers indicated that the impact of their selection of books would be greatest among teachers and parents and "others who are asked the question about war being fun" (Hennen and Stanton, 1977, p. 66).

The following annotated bibliography contains many works which could be listed as anti-war. The importance, however, is that the works need to be compared with each other. Solutions are not given, but insights into human nature are given. Children will have a variety of stories

to evaluate. Teachers, who use this bibliography, will have to utilize the annotations to know that divergent views and feelings are explored. The works listed do not simply declare war is bad. They all outline in depth the complexity of human lives and emotions. Many of them indicate that there is no simple right and wrong formula to people's actions. That, in fact, war often produces rights and wrongs on both sides.

CHAPTER II
ANNOTATED BIBLIOGRAPHY OF WAR AND PEACE BOOKS

This chapter will present annotations on books for pre-school children through grade four. Many materials are fiction and narrative biographical accounts dealing with the theme of war and peace or with a setting during a period of war. They range from the Bible, such as Wiesner's Tower of Babla (1968) to more modern tales like One Sad Day by Bernice Kohn (1971). The emphasis on bicentennial materials in 1975-1976 brought attention to many early American history books written for children. Two earlier works, The Pig War by Betty Baker (1969) and Sam the Minuteman by Nathaniel Benchley (1969) were frequently placed on bicentennial bibliographies. Some recent works such as Jean Fritz's And Then What Happened Paul Revere (1973) were published in popular paperback formats. Some of the books for older children, grades four to six, such as Summer of My German Soldier (Greene, 1973) and The Faraway Lurs (Behn, 1963) were presented in television broadcasts. This, then, lead to increased demand for these works in school libraries.

Each work listed must be considered according to the reading level and maturity of the reader. No one book can be labeled for a specific age group and used only for that

age. As Arbuthnot (1964) emphasizes in Children and Books, the most important criterion is how children themselves evaluate any particular work. Many of the books reviewed in this study have been read in library story hours or discussed with children who have read them. Other librarians have read them to classes and reported the children's reactions.

A second criterion for selection is that the works reviewed dealt with the philosophical questions of war and peace or occurred within a wartime setting. Many works are given specific emphasis if they were presented from a child's or young adult's interpretation of events.

Many works portray the main character or characters as children who are experiencing these situations. The age of the protagonist(s) often falls directly within the age category in which the book is placed. Frequently local libraries place these books in sections designated for age groups. Book in Print (1979-1980) often gives suggested age levels. Teachers who wish to utilize the annotated bibliography will find some suggested age levels, but there are some books, such as The Boy Who Could Sing Pictures (1968) and The Black Sheep (Merrill, 1969), which can be read to young children and then re-read by children themselves when they are in the older grades.

One of the most crucial aspects of this study is the realization that it should be up-dated periodically and new books added. Some of the works are out-of-print (some as recently as within the past year), but these works are still of value for this study in that they are available from local libraries. One such work is The Lonely War of William Pinto (Green, 1968) because it deals with unusual situations and people not frequently included in either history books or literature. In this case the book is about a small settlement of Jews during the Revolutionary War and of the lone stand of William Pinto who opposes war.

Only one book has been recommended for careful review. Fitzhugh's Bang Bang You're Dead (19) is a picture book which shows that children who continually play games of war become involved enough to cause physical injury to each other. Some adults have complained about the language which includes such terms as "puke face," and others have pointed out that some of the illustrations are too graphic (Stavoli, 1981). One scene shows a child gouging out another's eye.

It is unwise to advocate censorship. The right to read should provide both children and adults the opportunity to evaluate any given work. However, when dealing with young children the librarian or teacher has an obligation to carefully read materials which might be controversial or frightening to young children. A librarian or teacher should be aware of parental and community preferences prior to dispersion of

books to young readers. Knowledge of the child his/herself is important. Some books are better for the more mature child. . . . Children need help in selecting books according to their individual reading level. Advanced readers may be able to read several works listed in War and Peace in Adolescent Literature (Lander, 1981). Several of these works have been listed in this bibliography as well because content often related to grades six through nine. For the slower reader the content needs to match his maturity, but the reading level should be one that he can read to prevent discouragement or embarrassment. Therefore, when required, recommendations are made for some of these books, and indicate whether they are good to be read to a large group or with teacher guidance, or whether they are meant for a more mature child.

Some children may be disturbed when the ending results in the death of the protagonist. This does not mean the ending needs to be a happy one, especially in books for older students. Realistic portrayals are not always happy and certainly this has to be part of literature dealing with war. In some cases this can be the most powerful tool of all. Anne Frank: The Diary of a Young Girl (1958) is poignant because out of six million Jews eliminated through Nazi annihilation, Anne as a young girl of thirteen to fifteen years of age, becomes one memorable person out of the masses with whom older elementary children and adolescents can identify. Friedrich (1970) written by German sociologist, Hans Peter Richter, ends with the knowledge that ten-year old Friedrich

will die. On the other hand, the fact that there are survivors and that even young children can meet the tragedies and horrors of war with courage and dignity are valuable insights for all children. That is especially true for younger children who can feel that even the young can cope with significant events, and, in some cases, be leaders or models for others. Escape from Warsaw (Serrallier, 1972) is a true account of three children, ages 13, 11 and 3 who are separated from their parents and learn to live in bombed out cellars and holes dug in the ground. These children survive by their own wits and resourcefulness. The miracle is that the family is reunited in a displaced persons camp.

It is in the use of these works that librarians, teachers and parents need to note that children are susceptible and do have a "capacity to be frightened or appalled." Burton (1973) cautions that "history is not pretty," but "if one can overcome these difficulties, both the writing and the reading . . . bring great rewards." And Tolley (1973), backed up by research indicates that children already have these fears and must deal with them. That research has indicated that as young as the age of seven "war-related attitudes begin to crystallize " (Tolley, 1973 , p. 6)

Individual critiques and annotations of each work deal with plot, theme, style and illustrations--all criteria emphasized by Arbuthnot (Children and Books, 1964). An important aspect is character development and growth. Many of

these stories deal with children's struggles. Most works emphasize that even in wartime or in concentration camps, life continues as before with familiar patterns and social institutions. In times of the most severe stress, people are people. They get angry with each other and are petty even with the knowledge that the time they have is limited. On the other hand they can value each other and show a great deal of love, courage and dignity. And interestingly enough it is books for younger children which deal with the philosophical aspects of war and peace. Young children are capable of exploring anger, hostility, war, friendship and love. And they also know that "Of all that was once happy and beautiful there is now nothing left. For war kills." (Kohn, 1971)

Availability of these books is an important factor. In this study, six area libraries were used: Akron Public Library, Kent Free Library, Reed Memorial Library (Ravenna), Stow Library, Taylor Memorial Library (Cuyahoga Falls) and University School (Kent State University Laboratory School). Many individual works were not available in several of these libraries. Even in the year of the bicentennial, many librarians simply did not stock their shelves with such works. Such award-winning books as Jill Walsh's Fireweed (1969) and Bette Greene's Summer of My German Soldier (1973) were not available in several libraries.

The annotated bibliography divided into folk tales, pre-school, lower elementary and upper elementary follows.

Bernadette. Varenka. New York, G. P. Putnam's Sons, 1971.

This delightful Russian folktale has been translated and illustrated by Bernadette, an art student of one of the most noted children's illustrators, Brian Wildsmith. It is based on an actual event that occurred in Russia. A village was covered so deeply by a sudden snowstorm that it was literally buried out-of-sight from an advancing army.

The art work is an integral part of the story. A child can imagine the story without hearing the text, and he will delight in turning page after page again and again. There is the splash of vivid colors often found in Wildsmith's work, but an added touch are subtle shadings for flowers and doves. Older children may find this story of interest if they know it has evolved from an historical event.

Bolognese, Don. Once Upon a Mountain. New York, J. B. Lippincott, 1967.

A shepherd boy who has been told not to reveal his whereabouts mischieviously calls for help. He hears a resounding laughter ring across the mountains. He reports this laughter to his fellow townsmen who become offended and gather an army to avenge the insult. The Minister of War, his general and their men undergo many hardships to reach the other side of the mountain. They sail through a sea storm and laboriously climb the mountain to discover a harmless, gentle hermit and his pet donkey. The villagers hear the donkey bray, making the mocking sound which they had labeled as "the great insult."

This book has special illustrative techniques growing from

Bolognese's interest in film-making. The technique is cinematic with one comprehensive picture containing all the elements which appear in each succeeding illustration.

The book is simple enough to be read to and viewed by pre-schoolers yet the story is sufficiently developed that it may appeal to children up through grade three.

Brower, [illegible] Brock. The Inchworm War and the Butterfly Peace. Garden City, New York, Doubleday, 1970. Illustrator, Arnold Roth.

Done in clever verse, the story concerns a band of inchworms who decide to get even with a town of humans because a policeman had crudely ground one of their fellow worms into the ground. The inchworms proceeded "to work their jaws" and chew all the foliage. The trees, bushes and earth are left barren. Once this devastation has taken place even the inchworms become "a little ashamed." Watching these proceedings, is a band of butterflies. They decide not to continue with further wreckage, but to take the empty holes and make these into a butterfly lake. The lake becomes a monument to peace where both the worms and humans can come for contemplative walks and enjoy the beauty of the view.

Cowley, Joy. The Duck in the Gun. New York, Doubleday & Company, 1969. Illustrator, Edward Sorrel.

A General in preparation of firing a gun discovers that a duck is nesting inside of his gun and cannot be prevailed upon to leave. He proceeds to the town to negotiate borrowing a gun and is met by the Prime Minister's daughter. He and the Prime Minister agree to detain the war for three weeks so that the duck can hatch her eggs. After a week or two the General finds that he is running out of money and that his men are only partying. He again goes to see the Prime Minister who puts the General's men to work painting their town so that the men will be paid for doing something useful.

The duck hatches her ducklings and leaves the gun free, but then the General's men decline to shoot at the town and "spoil the new paint." The General and Prime Minister agree to end the war. And the men finish painting the town in time to see the General marry the Prime Minister's daughter.

This tale has merits in examining how people might act if they could interact with their enemy and engage together in peaceful, productive enterprises. Part of the strategy of war is to dehumanize the enemy. But as the world becomes more accessible will there be any people foreign to each other?

Fern, Eugene. The King Who Was Too Busy. n.p., Ariel Books, n.d.

A king who was relatively content and enjoyed his young daughter is visited by a neighboring king who asks him what kind of king can he be since he has not amassed any wealth nor conquered any other kingdoms. So the first thing he did was collect money from his people and with that money buy an army. With the army he conquers another small kingdom and then begins a massive conquest adding more and more levels to his tower to store his wealth. He soon has collectors of money, general collectors over them, and collectors over all these collectors as well as guards to guard his treasures, special guards to watch the guards who watch those who guard the treasures and extra-special guards to watch those guards. When he falls from his tower and injures himself no one notices him because each person is too busy doing his job. It is only his daughter who recognizes him. And then he notes: "What a fool I was . . . I have almost lost the most precious treasures of all--the trust of my people, the affection of my friends, and the love of my daughter."

The story has many unique features from occasional fun rhymes to clever use of illustrations to highlight aspects of the tale. It is a detailed enough story to appeal to older children and even adults because of these faatures.

Fitzhugh, Louise and Sandra Scoppettone. Bang Bang You're Dead. New York, Harper and Row, 19

Caution is required in use of this picture book which illustrates that when children continually play war they may inflict actual physical injury upon each other. Critiques have indicated that the pictures are too explicit. One shows blood dripping from an eye being gouged out. Others have objected to some of the language used when the children taunt each other.

Foreman, Michael. War and Peas. New York, Thomas Y. Crowell, 1974.

A lion king and his minister, the grocer, seek food for their starving kingdom which has been plagued by drought for a long time. They find a kingdom bordered by mountains of whipped cream, pies and cakes, illustrated as if they came out of a Betty Crocker ad. The king, the fattest human they have ever seen, becomes enraged when they request food and orders them taken prisoner. But the lion and his minister escape and are purused by the Fat King's army. And this army is hampered because it is too fat. Horses collapse from the weight of the cavalry men and even the trucks bog down and have flat tires from the weight. The army still trudges on, carrying along an enormous quantity of food for supplies. When they reach the Lion's country, the animals there bombard the army by throwing their own food at them. The Fat King is stuffed with so much food that he begs for no more food. It then begins to rain, birds help plant seeds in the furrows dug by the advancing Fat King's army, and sprouts begin to grow.

The Lion King points out the selfishness of the Fat King, but indicates that the king has helped him anyhow by tilling his soil. The Lion declares peace, but the Fat King groans and begs him not to mention peas ever.

Children will delight in the slap-stick comedy of the dialogue and pictures. The insults by the Fat King and the ending dialogue are particularly funny. And the interesting illustrations with the food resembling food ads are an

additional dimension. Young children may need to review the two words--peace and peas. And older children, possibly up to grade five, may enjoy this tale because of its unusual features.

Kohn, Bernice. One Sad Day. New York, The Third Press, 1971.

This gentle, wistful book tells about war and peace, tolerance and happiness, and growth and devastation. The story is about two sets of people: the Spots, an agricultural community, and the Stripes, a city people. Both enjoy their way of life. One sad day the Stripes decide there is something wrong with the Spots and they go to war against them.

The unusual line drawings and stick figures are appealing. Each community slowly disappears until the last flower wilts and then "the children are gone and the flowers are gone," and "the lands are now bleak and barren." "Of all that was once happy and beautiful there is now nothing left. For," writes Kohn, "war kills." The ending is a . . black page with only "war kills" written in white.

The illustrations and text have been well received by children, parents and teachers. The book is a simple picture book, but is one of the few that outlines the devastation of war.

Lexau, Joan. Crocodile and Hen. New York, Harper and Row, 1969. Illustrator, Joan Sandin.

A hen who by calling a crocodile her brother and by showing no fear, forestalls the crocodile from clamping his jaws shut and eating her. Each time the crocodile stops and

qusstions how they can be brothers, and each time he lists more differences: such as their names, that one lives in water and one on land, and that one has fine scales and the other "silly" feathers. On his way to ask the wise Old Woman how he and hen can be brothers, he meets friend Lizard. Lizard comes up with the solution that hens lay eggs as well as do ducks, turtles, lizards and crocodiles. "So we are all alike in this. And in this way we are brothers." Crocodile goes down to see "that fat good-to-eat hen" and apologize.

Children will enjoy the vivid blue and gold and green drawings with the animals featured in cartoon format. The cummulative folk tale is a favorite of young children, and they will delight with the play on words, such as "fat good-to-eat-Hen" and "eat" and "meet." Children from grades three to five may be able to read the tale independently and also enjoy it.

Lionni, Leo. <u>The Alphabet Tree</u>. New York, Pantheon, 1968.

Noted author/illustrator Leo Lionni has produced a whimsical tale about letters on an alphabet tree that form to make words and then to make an important message. The message, Peace on Earth and Good Will Toward all Men, is considered so important that the caterpillar decides that it must go "to the President."

Lionni has a special whimsical art which features pale greens and even the purple bug and reds of the caterpillar are soft. Both his illustrations and tales are gentle. This book has an added use in showing young children the progression from individual letters to words and then to a sentence. Discussion can center on how important the message is.

Lobel, Anita. Potatoes, Potatoes. New York, Harper and Row Publishers, Inc., 1967

This cleverly illustrated picture book is done in contrasting reds and blues to show differences between the activities of the two sons--one in the Red Army and the other in the Blue Army. A mother lives with her two sons enclosed in a walled farm safe from two warring factions. Her main crop is potatoes. They diligently care for their crops and enjoy warm, cozy meals featuring potatoes cooked in a variety of ways. As her sons grow they are able to hoist themselves up to the top of the wall, and they become entranced with the uniforms and shiny guns of the armies marching by. The mother warns that she has seen such uniforms torn and dirty and such guns rusty. Both her sons join opposite sides, and each becomes a major officer in his respective unit.

As predicted, they endure hardships and their uniforms become torn and dirty and their guns become rusty. Each son, shown side by side, hungry and ragged and weary, dreams of his childhood home and then decides to return to feed his army potatoes. The Red Army arrives on the East Wall and the Blue Army arrives on the West. Both crash through the wall wrecking the farm buildings, scattering the livestock and leaving the land in ruins. Amhdts the wreckage they find their mother lying on the ground and begin to weep. Their men, remembering their own mothers, stop fighting and weep also.

Young children can view the scense and feel the emotions and reactions, but they know it is a story because the

figures look like toy soldiers. The tale has bits of humor , and the repetition of each action and the predictability of various events give it a sense of a cummulative tale. This sophisticated approach will make the tale appeal to children from pre-school age through grade four.

Lobel mischieviously shows the mother awakening with a wink and scolding her sons. She insists both armies clean up the wreckage and then she feeds them a feast of potatoes. Peace is restored, and the farm is rebuilt, but without the wall.

Myers, Bernice. The Apple War. New York, Parents Magazine Press, 1973.

The distinctive cartoons help raise the question whether war can be ridiculous and whether the participants can forget the reason for their quarrel. Two kings quarrel over who has the right to apples. The tree is on one's property, but the apples fall on the other's land. They agree to hold a war on the forthcoming Monday, but the king leading the war has forgotten that that is the day of his birthday. There is then a debate as to when to have the party--before or after the war. However, since no one might be left after the war, the party is held first. Then, of course, the party is such a success that both not only do not want to fight, but they wonder why they were going to fight in the first place. It is only when they plan another party and one king offers to bring apples that...

This is a rather simple tale. It is amusing and this type of humor appeals to younger children. It is recommended from pre-school through grades one.

Turkle, Brinton. The Fiddler of High Lonesome. New York, The Viking Press, 1968.

A young, bright, perky little fellow, Lysander Bochamp, requests to stay with his mountain kin folk when he is orphaned. The Fogles, each one bigger and meaner than the other, agree to let him stay when they discover that he can play the fiddle. Lysander is not comfortable with his kin folk because they are rowdy, drink and kill and skin animals. He refuses to join in these actions and is often teased and tormented by the Fogles.

One night the Fogles leave Lysander stranded, and he must find his way alone through the woods. He is frightened by the night sounds, and plays his fiddle for comfort. It is then that all the animals come into the clearing and dance to his fiddle. The skeptical Fogles, agree not to kill animals, and surround the clearing to watch Lysander play. But soon the shots ring out and there is a massive slaughter. For the first time Lysander takes a gun, he shoots a small, wounded creature to put it out of its misery and then disappears. As Turkle notes: "The Fogles didn't last long after that. The old man shot hisself . . . The boys killed off all the big critters . . . Then the well run dry and they just went away."

The illustrations reveal dark, foreboding mountain in blues and blacks. The fiddler is drawn as a light, bright little fellow with a wistful smile. The slaughter of the animals appears realistic. Young children may have difficulty understanding the language which contains phrases used in the hills. It is this realistic portrayal, however, that gives

this book added depth for insight into the lifestyle of American mountain folk. A skillful teacher can also question the killing of animals for sport and the right of an individual not to participate in the main life style of his community. This book is located in the picture book section of most libraries, but this reviewer recommends it for grades one through four.

Varga, Judy. The Battle of the Wind Gods. New York, William Morrow and Company, 1974.

This story adapted from a North American Indian folk tale indicates how the gentle South Wind was able to lure the fearsome North Wind to his downfall. The main strategy was to make the North Wind lose his temper and come inside the steaming teepee of South Wind and be melted down. It has the touch of Indian stories and is done in vivid reds and whites.

Although listed for pre-school, it can be enjoyed by first through third graders. The story has additional value in that it presents [illegible] American Indian folklore.

_____. The Magic Wall. New York, William Morrow and Company, 1970.

King Frederick, his family and even the royal ducks and geese mix freely with his villagers. A visiting king convinces Frederick that a proper castle has a moat and fortress built around it to protect it from invading enemies. Soon Frederick's sunlit castle is gloomy because of the wall surrounding it. Loneliness and quarreling replace the gay, carefree laughter that once was there. Fredrick surveys his kingdom and tears down the castle

wall. His subjects join him, and soon the village is restored to its former cheerful neighborliness. When King Bertram appears and questions Frederick, he answers:

> "I don't need your kind of walls. . . . I have walls, but only my enemies can see them. My watchtowers are higher than any king's, but I don't need them to man them. . . ."
>
> But then Bertram noticed that while they were talking the villagers began to line up around the castle forming a living wall.
>
> . . . He wondered how one built such a wall made of love and trust. It looked a stronger, longer-lasting wall than any he had seen built of stone.

King Frederick, his castle, his family and even the royal ducks and geese, one in pinks, greens and yellows, are filled with the detail that children love. The story has enough depth so that it is useful from pre-school through grades four.

Wahl, Jan. The Animals' Peace Day. New York, Crown Publisher, 1970. Illustrator, Victoria Chase.

Early one autumn several animals decide to have a dinner to celebrate peace. Each animal contributes to the feast until the table is resplendant with a variety of foods. In the middle of this fine banquet the racoon decides to make a speech. An ancient ram, who also prepared a fine feast, becomes angry and dumps a jug of wine over the "long-winded racoon's head." One animal after another joins the melee until the "dinner guests lay in a tangled heap with twisted tails and ruffled fur. An owl, flying over head, hoots down at the animals and crys out, "Foolish ones! . . Did you really think it would be so easy?" And the animals, remembering the purpose of their dinner, resolve to try again the next day.

This is a picture book which unfolds gently and whose

appealing animals are favorites for young children. It can be read from pre-school up to grade three.

Wiesner, William. Tops. New York, The Viking Press, 1969.

A lonely, peaceful giant leaves the forest in hopes of finding companionship. He frightens the villagers with his presence, but the king, "because he was king," is not afraid and devises a plan to keep the giant occupied. The giant is outfitted with a suit of armor and is asked to lead the king's army which plans to attack the village on the other side of the mountain. Tops protests, and the king assures him that he will not have to fight or harm anyone because his presence alone will frighten the other villagers. At the summit of the mountain another giant head appears, and both sides flee and run. It is there that Tops discovers his double. The two become friends and play games to keep each other company. And the two countries learn to become friends.

This is a simple tale. It can be used for grades one and two.

_____. The Tower of Babel. New York, The Viking Press, 1968.

This Bible tale is vividly illustrated to tell the story of King Nimrod and his greed. As both the king and his subjects become more greedy and vain, God decides to confuse their language so that they cannot understand each other. The confusion of language leads to ugly quarrels and fighting and soon the entire city comes to a standstill. An officer misunderstands Nimrod's instructions, and the

king is run out of town. It is then the people splinter into different groups, move away and form different languages. The tower is never finished and crumbles into pieces.

This Bible tale can be applied to examinations of civilizations that disappeared or became weakened. The importance of communication can be examined. Thus, this tale can be used from pre-school up through grade three.

Wondriska, William. John John Twilliger. New York, Holt, Rinehart and Winston, 1966.

A small town is run by the dictates of the Machine-Gun Man who prohibits pets, games and dancing. A young, bright red-headed lad, named John John Twilliger, who gets into mischief finds a large red, dog named Fred and hides him as his pet. He and the dog invade the Machine-Gun Man's fort and are discovered by the formidable Machine-Gun Man. The confrontation ends when John John shows the dictator how to dance. In order to dance the Machine-Gun man first removes his hood and becomes a red-haired mustached man. Once his boots and armor are removed he is a small man. The three become friends and the town is changed.

This is a simple tale which can be used for young children. In some ways a skilled teacher can discuss dictatorship and even liken the Machine-Gun Man to Hitler. The illustrations are done in a heavy ponderous black with the only spots of color being John John's hair, then the

dog and finally the unrobed Machine-Gun Man, all of whom have bright, red hair.

_____. The Tomato Patch. New York, Holt, Rinehart and Winston, 1964.

Two kingdoms, set side by side, stockpiled with weapons, looked exactly alike. There was no room for gardening, weaving, or playing of games. All the people wore armor instead of suits and dresses, and all the food came in cans. Each king has a son, and each prince becomes bored with the endless weapons so they sneak into the forbidden forest which divides the two kingdoms. They accidentally meet each other and as they roam together are surprised when they come upon a light, bright clearing filled with large red patches of color--tomatoes. This picture almost hurts one's eyes, as if the viewer has come from a dark cave into sunlight. For until then all the pictures are in dark blacks with figures hardly discernible. In the clearing the princes meet a young girl who introduces them to tomatoes, clothing, gardening and weaving. Each secrets a tomato plant back to his palace. And the bright green of the leaves is the only spot of color. When the plants bear fruit the sons share these tomatoes and communicate with each other. Both kings enjoy both the fruit (not from cans) and learn about tomatoes, gardening, weaving, and clothes. The two countries add these things along with corn, chickens and cows. The men

become farmers, the women weavers and all the children learn to play games. The two kingdoms again look exactly alike, but they are bright patches of color with a dark forest in between.

This story has more depth. Its simplicity will make it understood by younger children, but older children, grades three and four, can explore the thoughts of paralleling this tale with current stockpiling of weapons. And the question of how huge piles of weapons can effect a nation can be explored.

GRADES ONE TO THREE

Illustrator, Robert Lopshire.
Baker, Betty. The Pig War. New York, Harper, 1969./

An I-can-read history book based on an actual event this story can be read individually in the early grades or it can be read to pre-schoolers.

Both British Canadians and American occupied an island and neither knew whom the island belonged to. The pig war began in the 1850's when an intrusive pig invaded one of the gardens and created much dissension. A contest for nationalism nearly escalated into a full-scale war. This book demonstrates how idiosyncrancies can develop into international conflicts. Betty Baker retells the tale with a touch of humor, and Robert Lopshire provides fresh and lively illustrations. Betty Baker concludes her book with the fact that the fort and gardens can still be seen

although they are now part of the state of Washington.

The book has a great deal of merit, but because of the simplified vocabulary for easy reading it may be rejected by children grades three to four. However, the tale could be told to older groups with a more developed vocabulary.

Benchley, Nathaniel. Sam the Minuteman. New York, Harper and Row, 1965. Illustrator, Arnold Lobel.

Sam, a young lad of eight or nine, witnesses and takes part in the first battle of Lexington and Concord. Told from his point of view, he indicates how a child views the events which took place. He recalls seeing the "Lobster Backs" and does not regard them as threatening until he and his father actually engage in battle. As the fighting progresses the child's opinion changes. He realizes that the guns on both sides have the power to maim or kill. The father of one of his friends is shot in the leg. The story is gentle in its language, but its message is forceful--war is real.

The text has been simplified, but the viewpoint and the realization that children as young as eight or nine engaged in actual combat make this book of special interest. Generally it is recommended for pre-school through grade three.

Fritz, Jean. And Then What Happened Paul Revere? New York, Scholastic, 1973.

This book primarily serves as background for young children to learn about the American Revolution. There is some mention of the war and the reasons it was fought. But the focus is on Paul Revere as a man who enjoyed many grandchildren and what his replies might have been to his grand-

children. Its simple text is suitable for young children.

Gurney, Eric and Nancy. The King, the Mice and the Cheese. New York, Random House, 1965.

A king who was very fond of cheese lived splendidly in his palace, but he is soon invaded by many mice who eat the cheese as well. Soon cats, dogs, lions and elephants are called in--each to rid the palace from the other. But each successive animal is more destructive than the preceding one. Then the mice are called back in, and they frighten off the elephants. The king is back where he has started, but then he devises a plan. He makes a plea for the mice to follow certain amenities so that they can get along. And "from then on, the king shared his cheese with the mice . . . and the mice learned to eat with very nice manners."

The slap-stick humor and cartoons will catch children's attention. The matter of peaceful co-existence can be explored along with the fact that sometimes it is better to get along with one difficult neighbor than to seek out others. If it is used in the war series, the teacher will have to enable the children to see some connection.

Leichman, Seymour. The Boy Who Could Sing Pictures. New York, Doubleday, 1968.

This superb tale, both as to content and splendor in illustrations, has a simple plot that young children can understand. The court bard, the jester's son, can sing pictures which help the people of the land forget

the pain and suffering they endure as victims of war. When the lad appears before the king, he finds he must sing the truth. So he paints in song in full color the pain and suffering of war. The king's ministers, Pomp and Circumstance, the one's who have encouraged war, convince the king that the lad is dangerous and should be imprisoned. The lad also sings of the death of the king at the hand of his ministers. The king is troubled over this song of paintings and also decides to respond to his subjects who beg to hear the boy sing one more time before the winter sets in. The king agrees to let the boy sing. He is touched by the sight of his subjects, painted as the boy sung, who looked different than when he saw them for the distance. The king hides in the crowd and hears the songs and decides that the boy's songs and true and sets him free.

This book is powerful because of its content and illustrations. Older children will more fully understand the subtle humor and irony of the clever prose which indicates the reasons for war--boredom, following the crowd, vanity, and glory. There are many poignant comments that show a gentleness and understanding of children and lend special touches to the story. One example is that when Ben sings for the first time no one applauded, "because no one applauds a miracle." Each character is drawn in text and by illustration into full development so that the

reader can envision the people from the king himself to his subjects who lived in the Middle Ages. The illustrations and descriptions of life at the time appear to be accurate renditions of that time period.

This story can be read to younger children, but because of its length it may need to be modified. It is a story that can be read and re-read, and with each reading and with more maturity more can be gained each time. It is a universal story, one whose beauty and artisty can be understood from the young child to the adult.

This book marked Leichman's debut as an author-illustrator. At the time of this writing, Leichman's talents and energy were being used to develop a suspense movie and to complete a thirty-foot mural in Jamaica. A check in Books-in-Print for several years indicates that none of his other works deal with war.

Merrill, Jean. The Black Sheep. New York, Pantheon, 1969.

This amusing tale for contemporary times is one that can be understood by the younger child, but full appreciation comes from reading it at a later time because of the depth of its text. It is about a herd of sheep who find that the herd is enriched by the presence of noncomformity and dissent. The fable deals with an inner war taking place among the inhabitants of the country. At first it is a society against one individual, the black sheep who is walled

away because he enjoys flowers and does not wish to knit and acquire many sweaters. As the society becomes more rigid more individuals are called to account and some are eliminated. Thus, the tale then begins to resemble a civil war.

The sheep are all busy knitting sweaters and use porcupine quills for needles. They overproduce and become obsessed with the need to both produce sweaters and then wear them out. The increased productivity creates an oversupply. To keep up the pace of production and not permit any other activity but mechanical knitting, the leaders decide that the high quality of work cannot be permitted and order the sheep to drop stitches. An older ewe refuses to follow the new orders and produce shoddy work. And besides she "thinks" a sweater is like a garden. Thinking is strictly forbidden, and the ewe is convinced to jump off a cliff so she will not influence others.

Mass production increases at a rapid rate. But the sheep run out of porcupine quills and hard times come to the island. There is severe weather and a season when no lambs are born. The sheep are finally forced into a work stoppage. For the first time they have time to ponder the world. They become frightened and convince each other that it might be best to jump off the cliff. It is when they all line up, that a shift in wind brings them a smell of flowers. This smell makes them stop and investigate its source. They find the black sheep in a garden. The sheep are all delighted and all want to order each other to make gardens too, but Basalt, the black sheep, warns them that each sheep must do what he likes best. This leads to a diversity of occupations and interests which produce many results. It is found that even those

Addition: Merrill's work should be contrasted with The Tomato Patch (Wonderiska, 1964) in which all the men are gardeners, all the women are weavers, and all the children play games.

who seem to spend their time daydreaming often contribute to the welfare of all. Some, by this method, learn to forecast the weather.

This book can be understood by the young child. Because of its length it can be read in parts and at times modified. For the older child the concept of the danger of society stamping out individuality should be examined. In more simple terms children can explore what it would be like if everyone were alike—if everyone did the same thing.

SUPPLEMENTARY WORKS

This section will only briefly annotate the following works because these have so frequently been included in pemce bibliographies. Generally these deal with relations between family and friends or feelings of agression or greed. They are not directly related to war, but can be useful for enrichment and supplementation.

Aliki (pseudonym). The Story of Johnny Appleseed. Englewood Cliffs, N. J., Prentice Hall, 1963.

This beautifully illustrated book outlines the life of Johnny Appleseed. Its value is that Johnny never carried a gun although he traveled alone in a country filled with wild animals and with Indians whom most White settlers thought were dangerous. Johnny's gentle manner befriended animals, the white settlers and Indians. He was nursed to health by a band of Indians.

clymer, eleanor. the big pile of dirt. New York, Holt, Rinehart and Winston, 1968. Illustrator, robert shore.

Children in a large city make a playground out of

The book illustrates how the children make up rules for cooperation and use of their playground and how as a unit they can stand up and convince the mayor to turn the pile of dirt into a much needed playground.

Cohen, Miriam. Best Friends. New York, Collier Books, 1971. Illustrator, Lillian Hoban

As the title implies the book concerns friendship and the difficulty one child experiences when he thinks his best friend has deserted him.

Elkin, Benjamin. The Loudest Noise in the World. New York, The Viking Press, 1954. Illustrator, James Daugherty.

This book talks about the gift of peace and quiet in a city known as Hub-bub where loud noises were encouraged.

Hoban, Russell. Charlie the Tramp. New York, Four Winds Press, 1966. Illustrator, Lillian Hoban

Charlie does not want to do the work that a young beaver is expected to do. His parents permit him to try out the life of a tramp and in the process he responds to the sound of the water and builds his first beaver pond.

_____. The Little Brute Family. New York, Collier-MacMillan Limited, 1968. Illustrator, Lillian Hoban.

The Brute family who snarl and snatch at each other which changed when one member in a field of daisies found a good feeling and shared it with the family. Soon please and thank you were said and other good things resulted.

Leaf, Munro. The Story of Ferdinand. New York, The Viking Press, 1964. Illustrator, Robert Lawson

This favorite child's story in its twenty-ninth printing is about a gentle bull who enjoys sitting in the shade of a tree and smelling flowers. When a bee stings him he jumps around in surprise and is selected for the bull ring. But in the ring Ferdinand just smelled the ladies' flowers and would not respond to the men prodding him. It is a good description of a bull fight procedure and gives a flavor of Spain. It also emphasizes that even those made for fighting can be gentle, but this story does not deal with war.

Turkle, Brinton. Thy Friend, Obadiah. New York, The Viking Press, 1969.

A young Quaker lad is embarrassed by being followed by a sea gull. When the gull is hurt, he helps the bird and discovers once you have helped someone, he becomes your friend.

Udry, Janice May. Let's Be Enemies. New York, Harper and Row, 1961. Illustrator, Maurice Sendak.

Two friends who even had chicken pox together are on the outs with each other. The hero of the story plans ways of getting even, like putting crayons in his former friend's soup. An unhappy little boy goes over to tell his former friend they are enemies, but they make up.

Wezel, Peter. The Good Bird. New York, Harper and Row, 1964.

This vivid picture book which contains no written text illustrates a bird befriending a goldfish and finding a worm for them to share. This is a good book for illustrating the caring and nurturing of friendship.

Wondriska, William. Mr. Brown and Mr. Gray. New York, Holt, Rinehart and Winston, 1968.

This delightful tale is about acquisition. A king gives up his kingdom and permits Brown and Gray, two pigs, as much money as they desire to make their wishes come true. Mr. Gray locates an island and builds a 366-bedroom luxury motel, and fills each room with a television set, and a soda fountain, and sleeps in each room each night. Mr. Brown builds a small hut, gardens and entertains friends. After the year the king joins Mr. Brown and gives Mr. Gray his crown who rows away to find ways to spend more money. Mr. Gray, the new king, returns one day and wistfully asks if they know what happiness is. This is a book which should not be missed and would accompany The Black Sheep as an enrichment.

Zolotow, Charlotte. The Hating Book. New York, Harper and Row, 1969. Illustrator, Ben Shecter.

A young girl is dejected when she thinks her friend has rejected her. Her mother encourages her to go to her friend and ask what is wrong. Her friend who looks as if she is going to cry explains that "Sue said Jane said you said . . ." The verse is often clever and the morale of repeated tales is well stated.

_____. The Quarreling Book. New York, Harper and Row, 1963. Illustrator, Arnold Lobel.

This shows a chain reaction in a given family when each person because of some event takes his displeasure out on another member. The reaction is reversed when each person returns home after that rainy day and each, in turn, does or says something nice to the other.

_____. the unfriendly book. New York, Harper and Row, 1975.

One girl, jealous because her friend seems to have many friends, begins to tell her what is wrong with each one. She concludes her conversation indicating that her friend has no discrimination and likes everyone. Her friend corrects her and says, "No . . . I don't like everyone. In fact, I don't like you."